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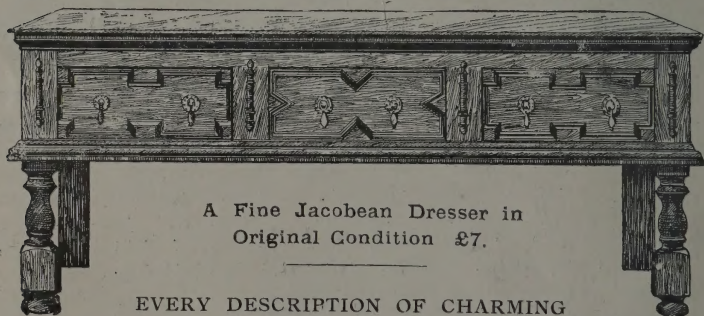
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- 4.—It is suggested that a Reception shall be held once a year in the interest of the Colonies (on a date to be fixed); and at the half-year from this date to hold at the Club an Organised Meeting of Discussion to which Delegates of the Peace Congress (or other Congresses) then in London, Members of the Press and Others shall be invited, the subject of which shall be the Consideration of Inter-Colonial Commerce and the Progress of Nations.

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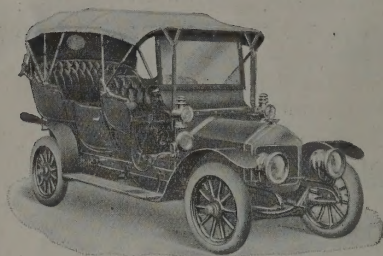
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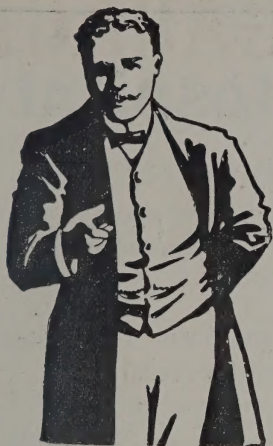
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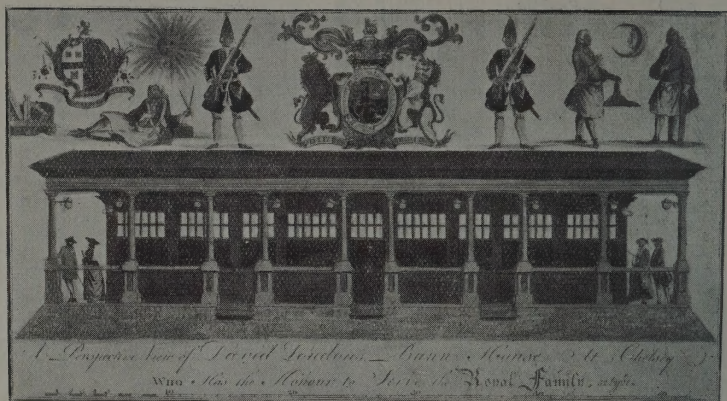
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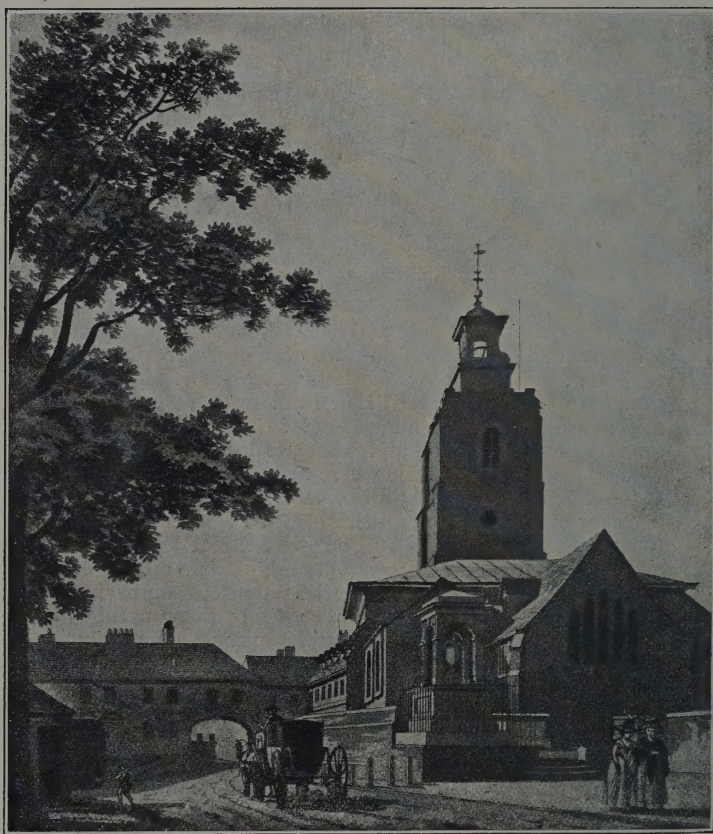
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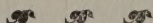
From the drawing by Malton, 1817.

Here Sir Thomas More worshipped (Episode IV.) and here Henry VIII. is said to have married Jane Seymour.

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Chelsea Historical Pageant

JUNE 25th, 26th, 27th, 29th, 30th and
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THE STATUE OF SIR HANS SLOANE IN CHELSEA PHYSICK GARDEN.
Sir Hans, who gave this garden to the Apothecaries Company and whose collection
founded the British Museum, figures in Episode IX.

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TO SHEW CAUSE

Why Chelsea should have its Pageant.



"Thine to display fair CHELSEA'S long fam'd scene,
Unfold her charms and mark the space between."—PRATT.



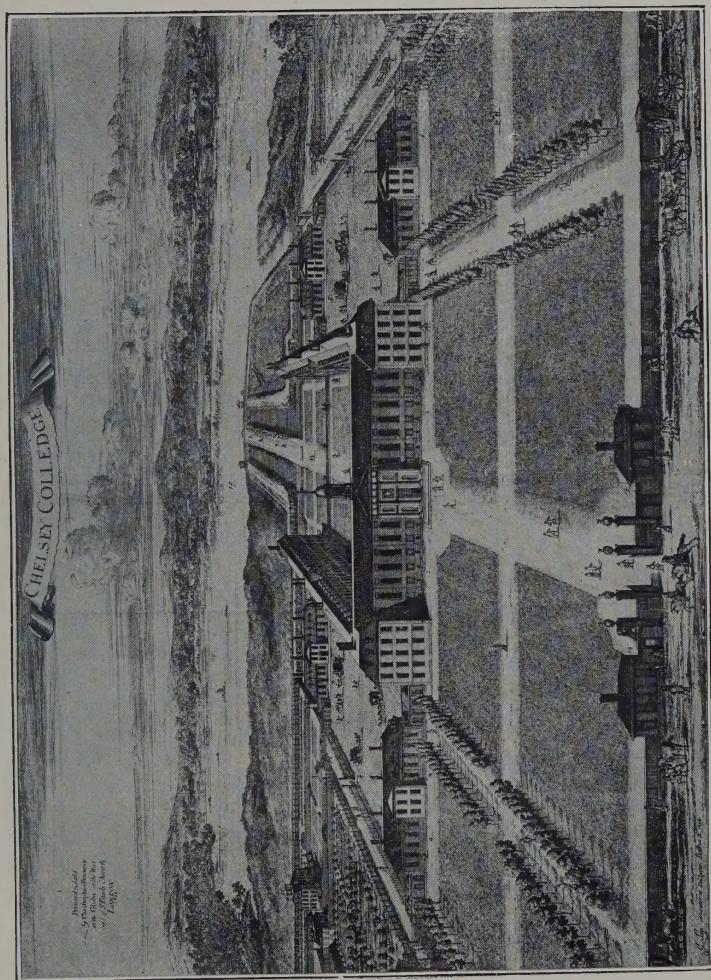
HY should Chelsea have a Pageant? What is it wanted for? What does it lead to, or result in which can justify so large an expenditure of time and labour on its production?

Many people, to judge by my own limited experience, ask this kind of question: but I generally find, on inquiry, that they have never seen a good Pageant. If they have, they don't ask why. They ask for more. Still, as "most people" *have* yet to see a good Pageant, it may be worth while to try and jot down a few of the reasons "why" they should do so next June.

CHELSEA WILL REALISE ITSELF.

First then, as the Vice-Chancellor said of Oxford last year, it will help Chelsea "to realise itself." It is well that we should know our heritage. Every yard of ground about us here has its historic memories, its impress of the footfall of famous men and women of the past. It is not well that we, who inherit the conquests, the arts, the literature, the government which they helped to make, should neither know nor care to know their story.

"How many"—wrote a friend the other day—"how many of those who daily travel along King's Road on the noisy motor 'bus know that they are travelling through a thoroughfare which was made for a king, and which, less than a hundred years ago, was



CHELSEA HOSPITAL.

From the engraving by Kip, dated 1694.

The Founding of the Royal Hospital by Charles II., in 1681, is the subject of Episode VIII.

infested by highwaymen? How many residents on the West side of Beaufort Street are aware that in their walks abroad they are treading on ground hallowed by the footsteps of the martyr, Sir Thomas More, who paced his beloved garden there with the arm of his fickle master, King Henry VIII., about his neck?

"It is safe to say that there are a great many Londoners who are not even aware that 'Nell' Gwynne had a country house in the village of palaces, as Chelsea was once called; and that there her Royal Master, Charles II., used to visit her. The house in which she is said to have lived—where Addison resided at a later date—still stands on the other side of Chelsea Creek, and it is interesting to note in this connection that quite recently when a cottage was being pulled down in the neighbourhood a medallion of the Cavalier King was by chance unearthed."

It is a true indictment, and one might put many such questions.

Who realises that Queen Elizabeth and Lady Jane Grey spent the most momentous period of their girlhood in a house where Cheyne Walk is now? Who thinks what the Queen's Elm means? Who knows why the old cabbies still speak of the Chelsea Hospital as "the College"?

The Physick Garden, Bunhouse Place, Justice Walk, Danvers Street, Hans Place, Lindsey Row, Manor Street, Pond Place, Queen's Road, Walpole Street, Stanley Bridge, Elm Park, Beaufort Street, Nell Gwyn Passage, Sandford Manor, Lots Road, Paradise Row, Holbein Place, Radnor Street—why, one might set an examination paper on the stories which lie behind each one of these Chelsea names of to-day and yesterday, and nobody but Mr. Quinn and half-a-dozen other enthusiasts would get any marks at all!

LIVING HISTORY.

And secondly, if we have any appreciation for the study of history, if we realise its influence and its value, as the basis of all education, there is surely no more stimulating and delightful way to lead us on to that study than pageantry. The appeal to the eye is the most instant and impressive of all appeals. In a flash, in one brilliant moment, the picture of some dramatic group or

some historic scene is focussed and exposed in all the garb and colour, and character of reality before the sensitive film of the brain, and is there developed and fixed in a fashion which long hours of reading and weeks of lectures will not accomplish.

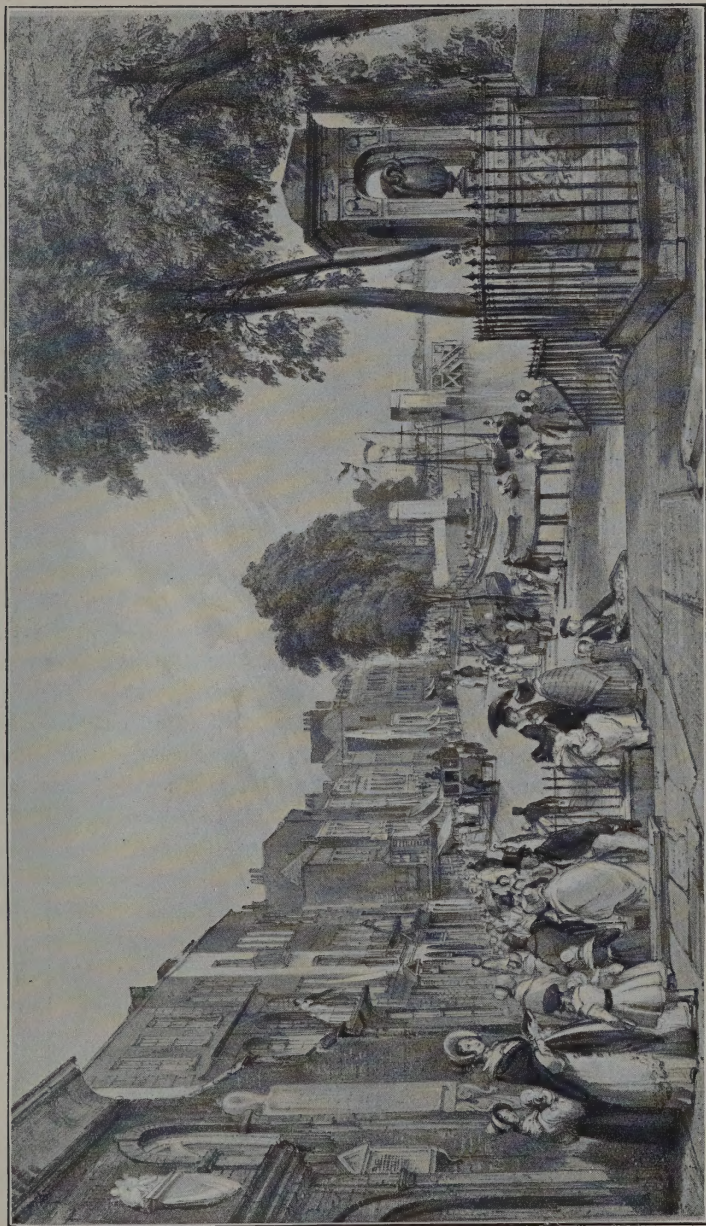
A NEW DELIGHT FROM THINGS OF OLD.

Then again, there is another excellent good reason which may be pleaded—in the change, the freshness, the newness of this presentation of things which concern every one of us who are the heirs of all the ages, but which we have never till now had set forth for our enjoyment.

One still, of course, meets serious and reputable folk who shake their heads and tell us that there is no place in our busy, hurried life of to-day for the stories and studies of the dead past. These disciples of monotony would be particularly astonished to be told they were unpractical, even from their own point of view; and yet, if you look at the biographies of great men, if you think of your own most successful or most loveable heroes, you will not, I wager, in the great majority of cases, find them amongst those who have chained themselves to a changeless routine. No, a thousand times, no. Change, contrast, variety, opposition; these things are the very salt and flavour of life, whether it be in occupation, in companionship, in food, in surroundings. From the city to the desolate moors, from farce to pathos, from savoury to sweet, from the new present to the old, old past—so it is that we like best to come and go. It is very good for us once and again to be lifted, if only for an hour or two, clean out of our surroundings into a different atmosphere: and we feel it and know it instinctively. It helps to give us a better perspective of life—an altered view of its proportions and its aims.

THE PAGEANT OF A.D. 2008.

Once again, in seeing pictured before us the romance of the past—which was once but prosaic fact—we are helped to realise that the prosaic facts of to-day are making the romance of the future;



CHEYNE WALK, FROM THE STEPS OF THE OLD CHURCH.
From a Lithograph, 1841

and that if we are the heritors of a noble history, no less are we the builders of the empire that is to be. Of that mighty edifice we can be masons all, or bricklayers at least.

"One stone the more swings to her place
In that dread Temple of thy worth"—

only let us be quite clear that we are laying stones, and not merely throwing them.

Think of the Pageant of A.D. 2008. Can't you forecast some of the 20th Century episodes in the play-book?—

"The last horse-drawn carriage mobbed in Piccadilly."

"The first Women M.P.'s taking their seats at Westminster."

"The early days of telepathy. The Zanzigs astound an Alhambra audience."

"The first meeting of the Council of the Empire at Whitehall."

And so on, and so on.

A MIDSUMMER MASQUE.

These, it is humbly submitted, are some reasons why the midsummer masque of Chelsea's history, which is to be held in our beautiful old Ranelagh Garden—on the very spot, be it remembered, where four of the scenes selected for portrayal most probably took place—should be warmly welcomed and keenly looked forward to. We are curious creatures of habit. We suffer resignedly, sometimes even gladly, a host of wearisome and objectionable functions. We tolerate, for instance, without rebellion, bazaars held in stuffy halls, opened by portentous speeches and garnished with an appalling array of useless commodities at exorbitant prices, to the purchase of which we are led as sheep to the slaughter. Yet we ask all sorts of dubious and hesitating questions when a thing is proposed to us which offers, in God's good sunshine and open air, a three hours feast of glorious colour, of life and movement, of music and delightful dances; and, incidentally, we hope, of very substantial benefit to all the best charities of our ancient "village."

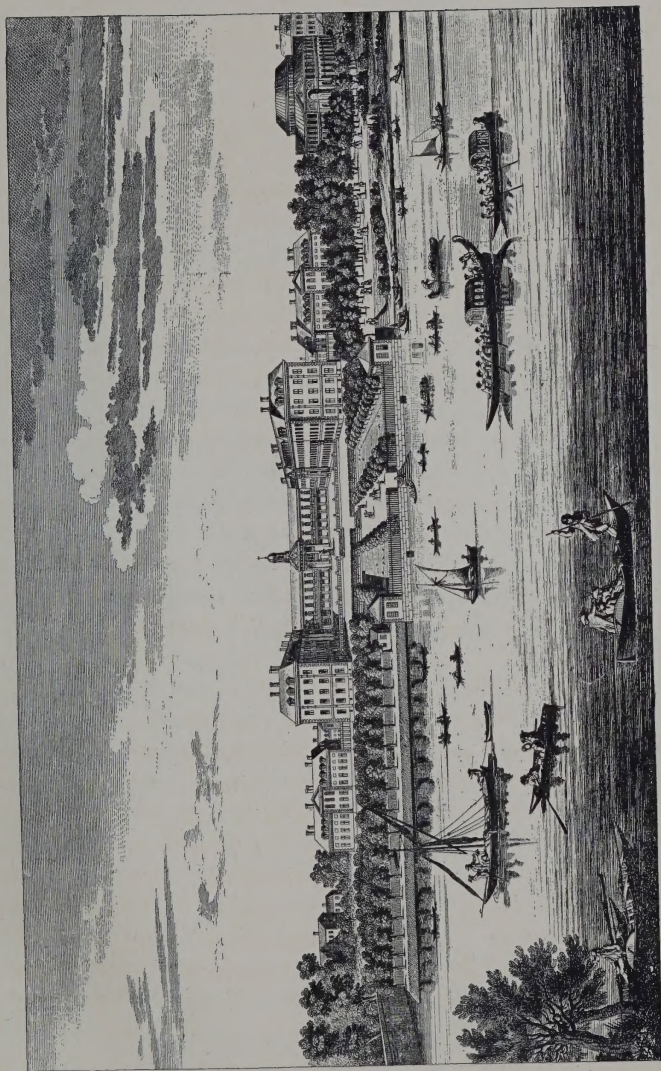
A DRAMATIC REVIVAL.

But now at length a new spirit has begun to move and stir abroad. England is reawakening to the remembrance that the dramatic sense must be, and has ever been, an integral part of the

life of all great nations. Historic towns have conjured up their past in stately scenes; country villages have pictured forth in masque and play their local stories and traditions. Among the mountains of Westmoreland and the moors of Devon, at Sherborne, at Warwick, at Carisbrooke and Bury St. Edmunds, at Coventry and St. Albans and Oxford the long procession of the storied past has been unrolled before the wondering and delighted eyes of to-day which is its heritor, and knew it not.

And so to-day it seems but meet and right that Chelsea, whose scroll is charged with such a host of famous names, should take its fitting place first among the ancient villages which London has indeed embraced, but which it has neither obliterated nor absorbed.

A feast of colour, music, beauty. That, after all, ought to be attraction enough for all good Londoners. We hunger and thirst after these things in London, though we may not realise it till we get them; and our town lives are too drab-monotonous for us to lose any such chance as a good pageant—and Chelsea's means to be very good indeed—can give us. The historic material of this one quarter is only too ample, and the difficulty has been, not to find episodes, but to decide what must be omitted and curtailed out of their abundance. For a good pageant must be more than a mere procession of crowds. It is quite possible to overload your bill of fare, and—to use an expressive Americanism, “to bite off more than you can chew.” It is not merely so many thousand performers, so many jostling huddled groups; *that* will only lead to the weariness of mere numbers and the indigestion of a heavy meal. There must be—and Chelsea is making a special effort to give it—something more than this; something of individuality, of personal charm, of the *genius loci* that should leaven and bind together the whole. The thing must be really representative. All ages of life, from childhood onwards; all stations and degrees must take their fitting part, and help to cultivate that good local fellowship which London tries so hard to kill, but which Chelsea in particular has always made an effort to preserve. It ought not to be impossible for her Pageant to be, in large measure at least, the “Folk Play” of her own people.



CHELSEA HOSPITAL AND THE RANELAGH ROTUNDA.

From the engraving by Boules.

The Site of the Pageant and the subjects of Episodes VIII. and X.

A UNIQUE RECORD

It has a record of which it may well be proud, this ancient Village of ours; indeed, it may be accounted unique in the extraordinary range of famous names connected with its past. Glance over the notes of the selected episodes included in this pamphlet, scan the list of characters at their head, and you will realise something of its wealth. The English speaking race know its name the world over. There are thirteen "Chelseas" in America, I am told; and if all good Americans go to Paris when they die, they certainly come to Chelsea sooner or later while they live. They will come, you may be very sure, this June. Indeed, the Mother Chelsea feels a proud swelling of her maternal breast, and is not without hope that representatives of some, at least, of her fair daughters of the New World may be present to bring her greeting and to see her life-story unfolded page by page.

But enough. Lists and arguments are but a framework, a dusty skeleton. Come to old Ranelagh Gardens by Chelsea Hospital in the last long days of June, and you shall see the dry bones live. You will not, I can promise, regret it.

R. B.



The Cover of this book has been kindly designed by Mr. Arthur Blunt. The old prints and engravings reproduced in its pages have been lent by Mr. Reginald Blunt.

THE CHELSEA HISTORICAL PAGEANT will be held, by the kind permission of FIELD-MARSHAL GENERAL SIR GEORGE WHITE, G.C.B., O.M., V.C., Governor, and the Commissioners of the Royal Hospital, in Old Ranelagh Gardens, adjoining the Hospital, and five minutes' walk from Sloane Square, on the following dates, commencing at 4 o'clock :—

THURSDAY, JUNE 25.

MONDAY, JUNE 29.

FRIDAY, JUNE 26.

TUESDAY, JUNE 30.

SATURDAY, JUNE 27.

WEDNESDAY, JULY 1.

Plans of the covered Grand Stand may be seen, and seats can be booked, on and after April 21st at the Pageant Room, Town Hall, King's Road, Chelsea, (entrance from Manor Gardens), also from the following agents :

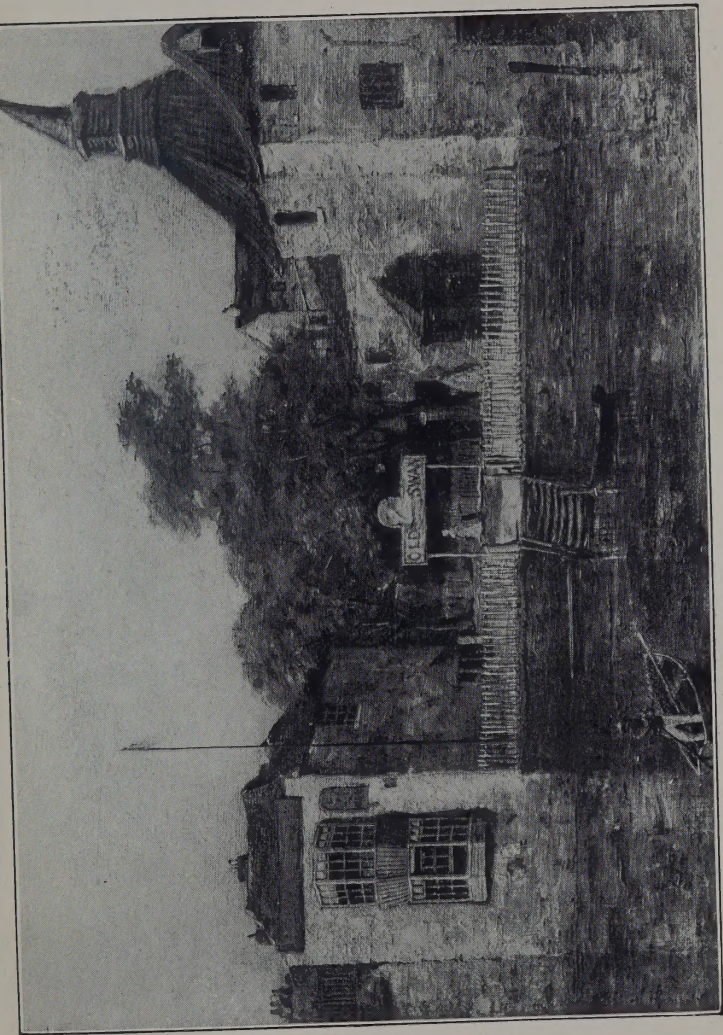
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The prices of seats are £2 2s., £1 1s., 15s., 10s. 6d., and 5s. All seats are numbered and reserved. Early application is essential, in order to secure the best positions.

The Finance Committee have complete control of all expenditure ; it is submitted that their names are a guarantee that the administration of the Funds will be conducted with economy and with a due regard to securing the best possible results for the objects for which the Pageant has been instituted.

The net proceeds of the Pageant will be divided into two equal parts ; one moiety to be distributed among such of the principal public Charities of Chelsea, and in such proportions, as the Executive Committee may in their discretion determine ; the other moiety to be given to the Rector and Churchwardens of the Parish Church of Chelsea (St. Luke's), under whose auspices the Pageant was initiated.

It is of special interest to note that four of the Episodes presented, namely the first, the third, the eighth, and the tenth, may in all probability have occurred upon the actual spot on which they will now be enacted.



THE OLD SWAN INN.

From a painting by G. Lambert.

Here the race for Doggett's Coat and Badge, the inauguration of which is given in Episode IX., finished.

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Roger, Kerrison, Esq., J.P. ...	2	0	0	E. L. Meinertzhagen, Esq. ...	1	1	0
George March, Esq. ...	2	0	0	Mrs. A. Kenyon-Parker ...	1	1	0
Hon. G. Douglas Pennant ...	2	0	0	C. J. Cochran, Esq. ...	1	1	0
R. C. Norman, Esq., L.C.C. ...	2	0	0	C. Knowles, Esq. ...	1	1	0
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E. C. Austen-Leigh, Esq. ...	2	0	0	Walter Hitch, Esq. ...	1	1	0
Christopher Head, Esq. ...	1	11	6	C. W. Glassington, Esq. ...	1	1	0
Mrs. Head ...	1	11	6	Colonel G. Collings ...	1	0	0
Admiral Hon. Sir E. ...				Miss Hollins ...	1	0	0
Fremantle, G.C.B. ...	1	1	0	Lady Louisa Magenit ...	1	0	0
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Mrs. Ancill ...	1	1	0	Miss Frances Rodd ...	1	0	0
Lady Congleton ...	1	1	0	Lady Maud Wilbraham ...	1	0	0
C. W. Crombie, Esq. ...	1	1	0	Mrs. Sandbach ...	0	10	0
Arthur Dillon, Esq. ...	1	1	0	Miss Agnes Hills ...	0	5	0
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The Chelsea Pageant.

HISTORICAL NOTE.

IT has been the aim of the Historical Committee to keep as nearly as possible to exact and well-established historical incidents which have happened in Chelsea ; but there are, of course, cases where the matter most suitable for Pageant treatment is of a legendary nature, and occasionally it has been thought desirable to treat a local legend which is of general acceptance as a historical fact. It has also been considered justifiable in some few instances to bring together in the same scene two incidents that were in reality separated by a short interval of time ; but such anachronisms have been introduced as sparingly as possible, and this license has only been used where the dramatic effect will be greatly enhanced thereby. For the rest, the utmost care has been taken to introduce nothing of doubtful historical accuracy. The scheme of these Episodes is, of course, open to criticism on the score of omissions more or less noticeable. This is inevitable where selected points in the local history have been taken for representation ; but it is believed that when the book of the Pageant is completed it will be possible to find but few characters or incidents of any importance in the history of Chelsea up to the middle of the eighteenth century, after which it became merged more or less in the extension of London, to which some reference has not been made, even though they do not form the central interest of an episode.

The history of Chelsea may be divided into two periods, to the first of which the first two episodes are devoted. In very early times the importance of the village of Chelsea was entirely apart from the neighbourhood of London, and may possibly have been due to the fact that it was at that point that the river Thames was most easily forded. This ford, which is still in existence, seems to have been the only point at which it was practicable to cross the river without making a detour of between 30 and 40 miles.



CHELSEA SUSPENSION BRIDGE.

From a Steel Engraving, 1852.

Just above the Bridge is the ford where Caesar's army (Episode I.) is believed to have crossed.

THE SCENES OF THE PAGEANT.

(Subject to revision of details throughout.)

I.

The Romans Cross the Thames at Chelsea.

53 B.C.

Author : MR. J. H. IRVINE.

Principal Characters :

CASSIVELAUNUS.

CÆSAR.

MANDUBRATIUS.

BRITONS, DRUIDS, ROMAN SOLDIERS, ENVOYS.

(90 Characters.)

IT is not necessary to go into the arguments for and against the selection of Chelsea as the place at which this historical occurrence—one of the very first authentic pieces of history in connection with our Island—took place. It is sufficient to say that the Ford of Chelsea is now generally accepted as the ford referred to by Cæsar in his account of the occurrence. The episode opens with confused noises and cries indicative of a skirmish supposed to be taking place on the bank of the river, which is imagined to lie on the spectator's left. Bands of Britons cross the stage to join and reinforce the defenders. A group of Druids then enters for the purpose of taking the omens with regard to the success or failure of the battle. To them Cassivelaunus enters in his war chariot, in which there is also seen a Roman captive. In dismounting from his chariot he stumbles, which is seized upon by the Druids as a bad omen, and the appearance of a Roman soldier, standing alone in the chariot of the British war chief, is also held by the priests as a portent of disaster. In a fit of passion Cassivelaunus stabs the captive, to the horror of the priests, one of whom, in exercise of his official function of Bard, approaches the body and dips his hands in the blood. He is inspired to prophesy, and in his prophesy gives some very brief

forecast of the changes that are impending for Britain, and of which this Roman invasion is the forerunner. A flight of arrows alarms the conclave, and Cassivelaunus, persuaded by the priests that resistance is useless, orders a general retreat. The retreat takes place, the flying Britons being followed by the vanguard of the Roman army. Cæsar enters, and hearing of the fate of the murdered soldier, vows vengeance on Cassivelaunus. The peace envoys from the Trinobantes then make their entrance. Their young chief, Mandubratius, has been living with Cæsar in Gaul, whither he was sent as a hostage. He is now instructed by Cæsar to resume the chieftainship of the clan, and to take the place of Cassivelaunus, whom Cæsar promises to depose. The general march towards St. Albans is then begun.

II.

The Synod of Chelsea.

786 A.D.

Author : MR. G. AMBROSE LEE.

Principal Characters :

OFFA, *King of Mercia.*

JAENBRYCHT, *Archbishop of Canterbury.*

HIBBERT, *Archbishop Elect of Lichfield.*

THEOPHYLACT OF TODI

GEORGE OF OSTIA

ECGFERTH, *Son of Offa.*

} *Papal Legates.*

BISHOPS & ECCLESIASTICS, SAXON NOBLES & CHIEFTAINS, COUNCILLORS, &c.

(35 Characters.)

HERE again after a lapse of more than eight centuries, we find the name of Chelsea being brought into prominence by a meeting held there under the presidency of Offa, King of Mercia. It is again probable that it was due to the existence of the ford, that Chelsea was selected as



THE RIVER FRONT AT CHELSEA. From an 18th Century Print.

Henry VIII.'s Palace, where Queen Catherine Parr and the Princess Elizabeth and Lady Jane Grey lived (Episode V.), where Queen Anne of Cleves died (Episode VI.) and where Queen Elizabeth visited Lord Howard of Effingham (Episode VII.), is just above the barge on the left.

the site of this meeting, inasmuch as it was the intention of Offa to meet two legates of the Pope, who were making a tour of England, and who may have been approaching from the South. It is uncertain to what extent this Council was a Church Synod, and to what extent it was a Witanagemote; it seems to have partaken of the characteristics of both; consequently, for the purpose of this pageant, King Offa will be accompanied by a body of Ecclesiastics, prominent among whom are the eleven Bishops whose names are found attached to the canons as signatories; also by a body of Saxon nobles and chieftains. Jaenbrycht, the Archbishop of Canterbury, who is under suspicion as having been in traitorous correspondence with Charlemagne, is protesting against the division of the See of Canterbury upon which Offa has resolved. Offa's purpose in this was obviously two-fold; firstly, to lessen the power of a dangerous enemy; secondly, by the creation of the new Archbishopric of Lichfield, to ensure that the metropolitan power of the Church should be within the confines of the kingdom of Mercia, rather than beyond them in the kingdom of Kent. Jaenbrycht (or Lambert) terminates his protest with an appeal to Rome, whereupon Offa announces that he already has the sanction of the Pope for the change which he proposes to make. This introduces a very interesting point. For many years we find no record of direct Papal interference in connection with the Church in Britain, but at this time the Pope was in fear that a combination was likely to be made between King Offa and the Emperor of Eastern Rome, to expel him from Western Rome. Offa denied any such intention, and it was doubtless in token of amity that he asked, and the Pope gave, the official consent to the change we have mentioned. At the same time Offa promised an early payment to the Church of St. Peter, which is the beginning of the famous "Peter's Pence." The legates from Rome, Theophylact of Todi, and George of Ostia, enter bearing with them the Pallium of the new Archbishop Hibbert. The King then proclaims his intention that his son Ecgerth should succeed him on the throne of Mercia. The announcement is received with acclamation by the assembled council, and Hibbert invests the heir with the insignia of his rank.

III.

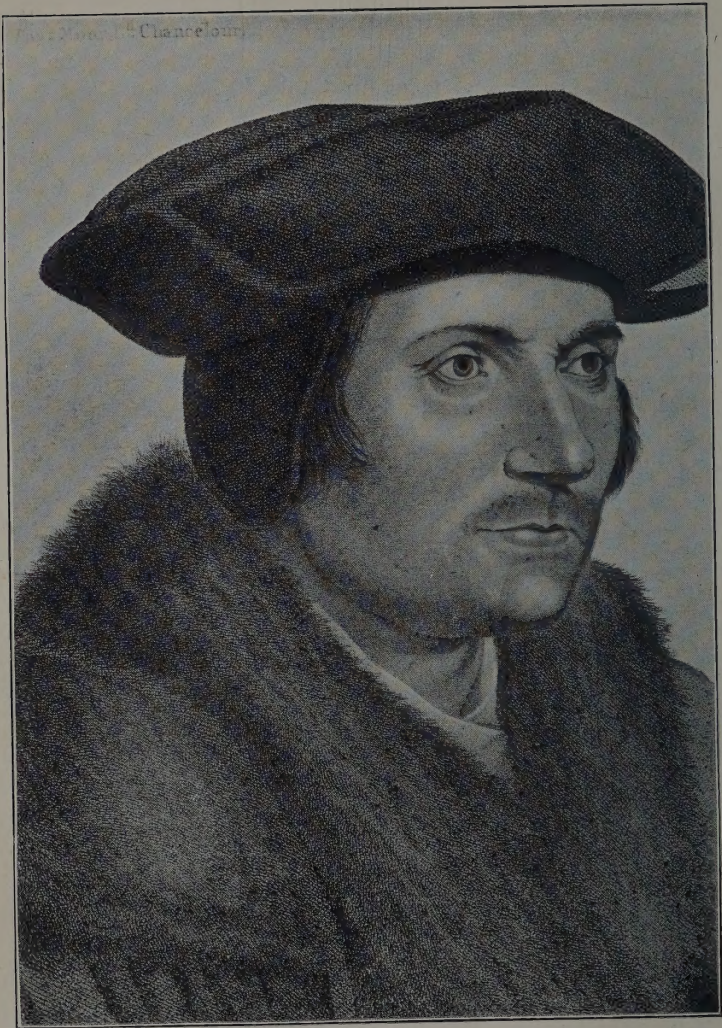
*May Day in Chelsea Fields.**Circa 1500.**Characters :*

SIR REGINALD DE BRAY AND HAWKING PARTY.

MAYPOLE & MORRIS DANCERS, THE FISHERS' GUILD, APPRENTICES, &c.

(250 Characters.)

IT is between the second and the fourth Episodes that there occurs the considerable gap in Chelsea history which has been referred to in the introduction, and this Episode has been selected for presentation, partly to bridge this gap, and partly because at this date, *circa 1500*, the later history of Chelsea may be said to begin with the tenure of the Manor by Sir Reginald de Bray. Such slight references as we find to Chelsea during the intervening centuries, are almost exclusively in connection with the tenure of this Manor, which had been for the most part in the possession of the Abbot of Westminster. Otherwise, Chelsea seems to have been just a peaceful riverside and agricultural village, little known except for its fisheries and its fields, which on holiday occasions were probably one of the many "Hampstead Heaths" of the growing metropolis. A scene has, therefore, been selected for this Episode showing Chelsea in this character. Sir Reginald de Bray with a party of courtiers crosses the stage on his way to fly his hawks. There is then a general entrance of girls and children engaged in Maypole and Morris dances. The most interesting of these is an old dance called "Dargason," which was the favourite Morris dance of King Henry VII. Other rustic sports take place, Robin Hood and Maid Marion and their band join in the revels, men at arms and street hawkers with their musical cries mingle with the throng, nor will the famous figure of Jack-in-the-Green be absent. When the dancing is over the attention of the party centres round a cart on which are to be seen the figures of those members of the Fishers' Guild who contribute their scene to the London Miracle Plays. Here we have a pageant within a



SIR THOMAS MORE.

From the drawing by Hans Holbein.

Episode IV. depicts two scenes from More's life at Chelsea.

pageant, for it was with these miracle plays made up of numerous successive scenes, each of which was mounted on a cart, in order that it might the more easily be performed in different parts of the town, that pageantry in London was begun. There is probably an altercation between a group of London apprentices and the returning hawking party, and with the dispersal of these and the exit of the crowd, partly to follow the miracle cart, and partly in pursuit of a bear ward on his way to a bear baiting, the episode concludes.

IV.

A. Henry VIII. visits Sir Thomas More at Chelsea.

B. Sir Thomas More's Farewell to Chelsea.

A.D. 1527 AND 1534.

Author : Mr. LAURENCE BINYON.

Principal Characters :

HENRY VIII.
SIR THOMAS MORE.
SIR JOHN MORE.
LADY MORE.
WILLIAM ROPER.
MARGARET ROPER.
ERASMUS.

ARCHBISHOP WARHAM.
BISHOP FISHER.
HANS HOLBEIN.
LORD SANDYS.
DUKE OF NORFOLK.
EARL OF SHREWSBURY.
SIR RICHARD RICH,
Solicitor-General.

RETAINERS, SOLDIERS, BARGEMEN, &c.

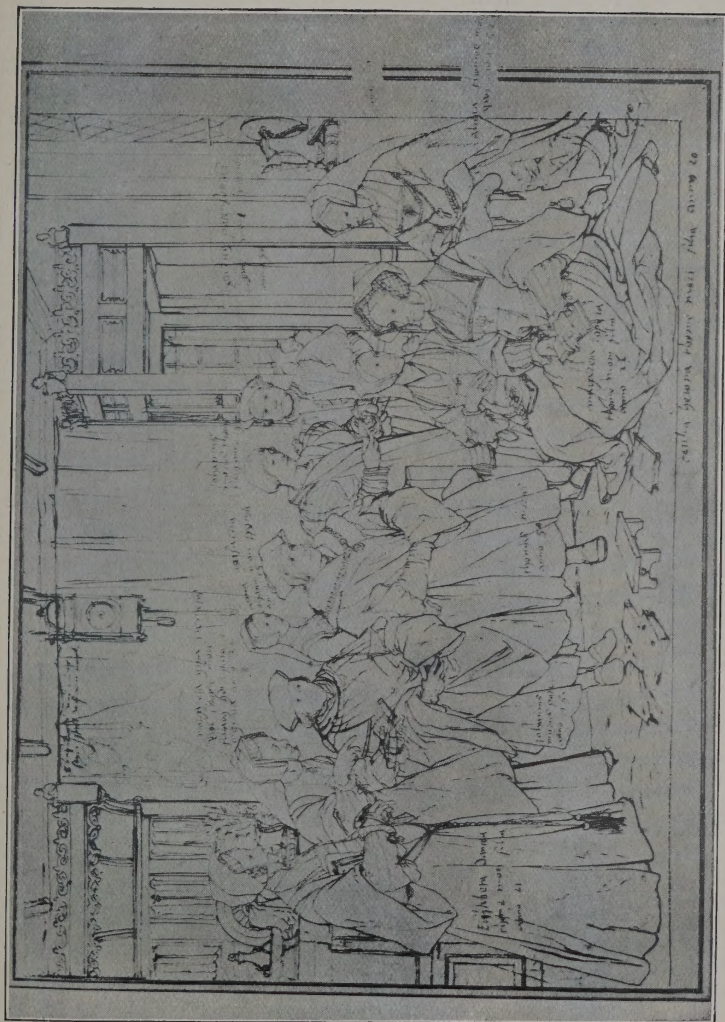
(50 Characters.)

WITH this Episode we enter upon a later and perhaps a more interesting part of Chelsea history, inasmuch as from this time onwards Chelsea is famous as the home of famous personages.

In most of the succeeding Episodes it is our aim to present these historical characters as seen in their Chelsea homes, rather than to portray events of national importance, which might more or less accidentally be associated with Chelsea. It was in More's

own family circle at Chelsea that his own great ideal Utopia most nearly found its realization, and our Episode presents that family circle at two moments, the moment of More's greatness and the moment of his fall. In the first scene we have the family gathered in the garden, and we see Sir Thomas in familiar converse with Erasmus, Warham and Fisher. While, if possible, the grouping of Holbein's famous picture will be reproduced, Holbein himself figures among the characters. Lord Sandys, the present tenant of the Manor, looks in for a neighbourly call; and More, on behalf of the King, sounds him with regard to that exchange of property whereby the manor-house of Chelsea was given to Henry VIII. in return for the royal manor of Mottisfont, in Hampshire. Music is heard heralding the approach of a barge on the river, and the family disperse, leaving Sir Thomas to receive King Henry VIII., who is paying him one of his not infrequent friendly visits. The King acquaints Sir Thomas that the impeachment of the great Cardinal Wolsey has been resolved upon, and offers him the Chancellorship, hinting that in gratitude Sir Thomas will doubtless put aside his objections to the Royal Divorce. More can only promise to "serve God first, and after him the King," and Henry takes his departure. The family reassemble and congratulate the Chancellor on his preferment, while he alone has some foreboding of the conflict that must inevitably follow, and of the fate confronting those who oppose the Royal will.

In the second scene, seven years later, we again find the family conclave alarmed by the arrival of the pursuivant who is come to summon the Chancellor to Lambeth. Sir Thomas and Will Roper take their sad leave of beloved Chelsea; and Dame More is left to a tearful discussion with Norfolk and Shrewsbury, two Chelsea neighbours, of the peculiarities and stubbornness of her husband. Rich, the Solicitor-General, enters with a guard of soldiers to effect the seizure of More's papers, and one of these soldiers manages to slip into Meg Roper's hand, unobserved, a scribbled note of farewell from her father. Here it will be seen that incidents that in reality spread themselves over two years have been brought together in a single scene in an attempt to preserve the dramatic unities.



THE MORE FAMILY.

Drawn by Holbein at Chelsea in 1527.

As depicted in Episode IV.

*Princess Elizabeth and Lady Jane Grey
at Chelsea Manor.*

A.D. 1547.

Author : MRS. GEORGE CRAN.

Principal Characters :

EDWARD VI.

QUEEN CATHERINE PARR.

PRINCESS ELIZABETH.

LADY JANE GREY.

SIR NICHOLAS THROCKMORTON.

KATHERINE ASHLEY.

ADMIRAL SEYMOUR.

DUKE OF SOMERSET, *Lord Protector.*

MARQUIS OF WINCHESTER.

DUDLEY, DUKE OF NORTHUMBERLAND

LORD ROBERT DUDLEY.

LORD GUILDFORD DUDLEY.

(15 Characters.)

AFTER the death of Henry VIII. the Manor of Chelsea, now a royal possession, was left to his widow and consort, Catherine Parr, and was occupied by her after her marriage with Admiral Seymour. To Seymour had been confided the tutelage of Lady Jane Grey, at this time a child of eleven, and round her head a variety of plots were being interwoven by this prolific schemer. Seymour's aim was to marry her to the reigning King Edward VI., while his brother Somerset, the Lord Protector, hoped to secure the King for his daughter and to marry the Lady Jane to his own son. A third aspirant was Lord Dudley, whose son Guildford Dudley finally became the husband of the nine days' Queen. The scene then will open with a conference between Dudley and Seymour, in which each is trying to obtain pledges from the other, without binding himself, their one bond of unity being their common objection to the proposals of Somerset. With the Lady Jane is the Princess Elizabeth who, as a girl of fifteen, was also under the care of the Dowager Queen. Seymour's schemes included the Princess. He had already proposed marriage to her before his marriage with Catherine Parr, and the letter in which

she refuses his offer, shows that even at the age of thirteen she possessed an extraordinary sense of the dignity of her position. But Seymour was now attempting by a course of boisterous love-making to entangle the affections, or at least the reputation of the young Princess, hoping that if enquiries were made he would be able to pass off his conduct as mere romping with a child, in which his innocence of purpose was made obvious by the fact that his wife was usually present. The suspicions of Queen Catherine however had been aroused, and her arrival on the scene to find Seymour with the reluctant Elizabeth in his arms, resulted in the removal of the Princess to Cheshunt. With Queen Catherine, Somerset and the young King make their appearance, and Seymour realises the danger of his position, a danger which eventually was to culminate in his execution.

VI.

The Funeral Pageant of Queen Anne of Cleves from Chelsea to Westminster Abbey.

A.D. 1557. AUGUST 3RD.

Arranged by MR. G. AMBROSE LEE, Fork Herald.

(150 Characters.)

AT the date of her death this Queen was also a resident at the Manor House at Chelsea, and it was from there that her funeral proceeded to Westminster. Full details of this funeral are extant, and no more need be said than that every effort will be made to present an exact reproduction of this impressive procession.



QUEEN ANNE OF CLEVES.

From the Houbraken engraving of Holbein's drawing.

Anne of Cleves died at Chelsea 1557, and her Funeral Pageant is the subject of Episode VI.



LORD HOWARD OF EFFINGHAM, Victor. of the Spanish Armada.

From Houbraken's engraving of the painting by Zuccherò.

Episode VII. is Queen Elizabeth's visit to Lord Howard at Chelsea.

*Queen Elizabeth visits Lord Howard of Effingham
at Chelsea.*

A.D. 1592.

Author : MRS. EDWARD O'NEILL.

Principal Characters :

QUEEN ELIZABETH.	ROBERT DEVEREUX, EARL OF ESSEX.
LORD & LADY HOWARD OF EFFINGHAM.	LORD BURLEIGH.
EARL OF SOUTHAMPTON.	LORD DACRE & LADY DACRE.
EARL OF LINCOLN.	SIR ROBERT CECIL.
SIR WALTER RALEIGH.	EDMUND SPENSER.
SIR ARTHUR GORGES.	FRANCIS BACON.
THOMAS SACKVILLE, LORD BUCKHURST	BISHOP FLETCHER.

COURTIERS, GUESTS AND MASQUE BY CHILDREN.

(150 Characters.)

IN this Episode we see the great Queen, now nearing the end of her reign, re-visiting the scenes of her childhood. The tenant of the manor was Lord Nottingham, at that time Lord Howard of Effingham, the commander of the fleet which dispersed the Spanish Armada, and to him and his wife Elizabeth paid frequent visits, and it was on one of these visits that she and Lord Burleigh took shelter under a group of trees that were afterwards known as the "Queen's Elms." With Lady Howard we find Lord Essex, and allusion is made to the ring given to Essex by Elizabeth and sent by him, before his execution, to Lady Howard, who failed to forward it to the Queen. Sir Walter Raleigh enters, and reintroduces to the Queen's notice the poet Spenser, who had just returned from Ireland to effect the publication of the later books of the "Faerie Queen," and who wished to re-awaken Elizabeth's interest in the poem, and to obtain the payment which he had been promised, and which Lord Robert Cecil had withheld. Other figures associated with Chelsea, who might well be present on such an occasion, are Lord Buckhurst, himself

the author of England's first tragedy, and Francis Bacon. The Queen was notorious for her love of masques, and consequently an entertainment has been arranged in her honour, to be performed by children, and to set forth the main points of the allegory contained in the "Faerie Queen." The children give their performance under the direction of Arthur Gorges and the boy Fletcher, afterwards so well known as Beaumont's collaborator in the numerous plays which bear their names.

VIII.

Charles II. founds Chelsea Hospital.

A.D. 1681. SEPTEMBER.

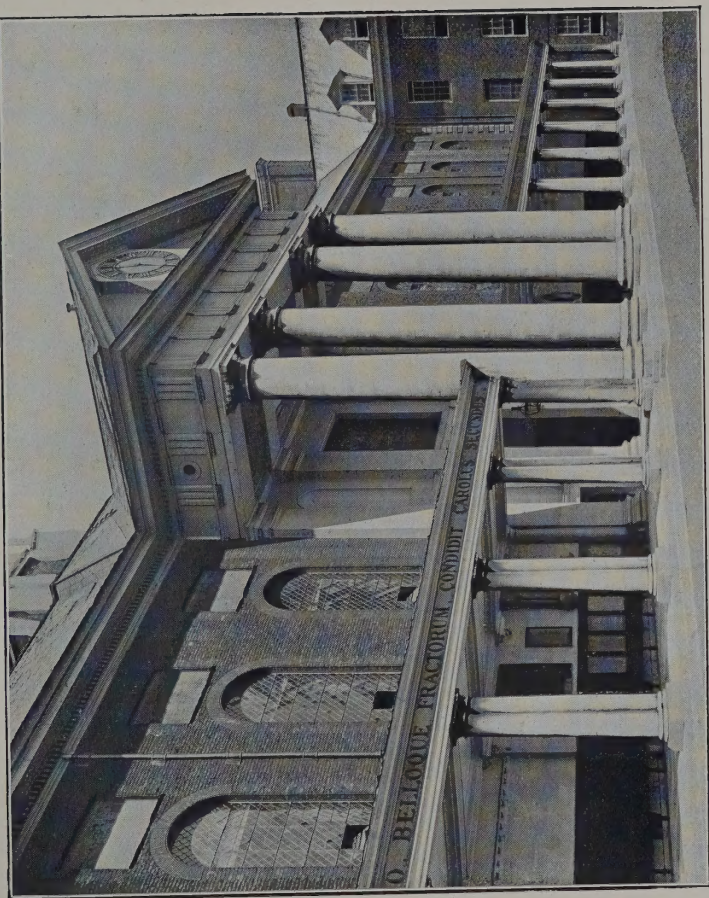
*Author: MR. ARTHUR COCHRANE, Rouge Croix.**Principal Characters:*

CHARLES II.	HENRY SOMERSET, DUKE OF BEAUFORT
NELL GWYN.	JOHN EVELYN.
DUCHESS OF PORTSMOUTH.	SAMUEL PEPYS.
DUCHESS OF MAZARIN.	THOMAS SHADWELL.
DUKE & DUCHESS OF BUCKINGHAM.	SIR CHRISTOPHER WREN.
DUKE & DUCHESS OF ORMONDE.	SIR STEPHEN FOX.
CHARLES, LORD CHEYNE.	ISAAC NEWTON.
ROBERT BERTIE, EARL OF LINDSEY.	MORLEY, BISHOP OF WINCHESTER.
CHARLES DE ST. EVREMOND.	COL. FRANK WINDHAM.
JOHN VAUGHAN, EARL OF CARBERY.	THOMAS WHARTON.
LORD & LADY ROBARTES.	WILLIAM CHEYNE.

COURTIERS, OLD SOLDIERS, DANCERS, WATERMEN, &c.

(75 Characters.)

HERE the historical incident and its dramatic presentation take place upon the same spot, for it is in the grounds of the Royal Hospital that the Pageant will take place. John Evelyn, who with Stephen Fox, was officially connected with the building that at that date occupied the site, was also at the time engaged in important negotiations connected with Beaufort



THE CORRIDOR OF CHELSEA HOSPITAL.

Photograph by A. Long.

"Conditit Carolus Secundus, 1681." Episode VIII

House, and it is with some sketch of these negotiations that the Episode opens. The scene takes place in the grounds of that building which started its career in the reign of James I. as a Theological College, and which had been through many vicissitudes. It was used during the civil war as a temporary hospital, and this had suggested the scheme which Fox had often urged upon the King, to make it a permanent hospital for old soldiers. King Charles II. comes to the grounds of the Theological College accompanied by many of his Court, some of the most famous members of which were at the time resident in Chelsea, notably, the Duchess of Mazarin and St. Evremond. Evelyn's fellow diarist, Pepys, is also present as personal conductor of the Royal party. At this point free use is made of what is possibly a legend, but a legend so picturesque and so dear to the hearts of lovers of Chelsea that it has almost reached the level of an article of faith. An old soldier, wounded in his service, begs from the King, who finding himself unable to relieve his necessities, calls upon the gentlemen in his suite to make up a subscription. Nell Gwyn, who is seen entering another part of the Grounds, meets the soldier as he leaves the Royal party and takes pity on him, thereby causing the King to lose a wager which he has laid with Fox, and on which the fate of the Hospital depends. When Nell joins the King, she uses the soldier as a text on which to frame her pleadings for the foundation of the Hospital, and the King laughingly grants her as much ground as her handkerchief will cover. Taking the handkerchief, she proceeds to unravel it, and the King seeing the dilemma in which he is placed, grants her the grounds in which they are then walking, to save himself from what threatens to be a larger liability. Into this scene is introduced a dance of this date and of local interest called "Chelsea Reach," performed by young girls whom Nell Gwyn has trained.

IX.

Don Saltero's Tavern and Doggett's Coat & Badge.

A.D. 1714. (AUGUST 1ST.)

Author: MR. ALFRED COCHRANE.*Principal Characters:*

GEORGE I.

SIR HANS SLOANE.

BISHOP TRELAWNEY.

JOHN ARBUTHNOT.

JONATHAN SWIFT.

JOSEPH ADDISON.

JOHN GAY.

RICHARD STEELE.

ALEXANDER POPE.

THOMAS DOGGETT.

DON SALTERO.

ADMIRAL MUNDEŉ.

G. F. HANDEL.

THAMES WATERMEN, REGATTA COMPETITORS, MUSICIANS, &c.

(65 Characters.)

THE scene here is laid in the Garden of a Tavern which obtained some fame under the whimsical name given to its proprietor by Admiral Munden. The proprietor was an Irishman, living in Chelsea, of the name of Salter, who had managed to collect a "knackatory" of oddities which Sir Hans Sloane had excluded from the collection which he ultimately bequeathed to the nation to form the nucleus of the British Museum. The Admiral, who was fond of nick-names, had bestowed on Salter the mock title of Don Saltero, and it is as Don Saltero's that the tavern has come down to history. Here were accustomed to meet many members of the famous Scriblerus Club, several of whom were resident in Chelsea. The motive of the scene is political; and deals with the accession of the Reigning House, the date selected being that of Queen Anne's death. Sir Hans Sloane has himself been in attendance on the dying Queen, and enters the tavern to announce the peaceful accession of George I. Other characters that figure in this scene are Addison, Steele, Pope, Arbuthnot, Gay, Dean Swift and Bishop Trelawney; not forgetting the personage who gives his name to the Episode, Doggett the actor. Doggett was a prudent man and a staunch Hanoverian,



THE RACE FOR DOGETT'S COAT AND BADGE FINISHING AT THE SWAN INN, CHELSEA.

From a drawing by Rowlandson.

This is the subject of Episode IX.

and to signalise his delight at the peaceful accession of the Hanoverian House he promises to inaugurate a prize to be competed for by Thames watermen in a race rowed on Chelsea Reach. The party adjourn to the Swan Inn to effect the inauguration of the Coat and Badge, and the Episode is followed by a brief tableau representing a regatta held in the following year, when the Coat and Badge was first competed for under the eyes of George I. It was for this occasion that Handel composed, and it was opposite the Swan Inn, that he first performed the celebrated "Water Music."

X.

*Royal Venetian Fete at Ranelagh Gardens.**Circa* A.D. 1749.*Author :* MR. RUSSELL ALEXANDER.*Principal Characters :*

GEORGE II.

THE PRINCE & PRINCESS OF WALES.

DUKE OF CUMBERLAND.

HORACE WALPOLE.

DR. JOHNSON.

JAMES BOSWELL.

TOBIAS SMOLLETT.

DAVID GARRICK.

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JOHN JAMES HEIDEGGER.

LADIES AND GENTLEMEN OF THE COURT, MASQUERADERS AND DANCERS.

(175 Characters.)

HERE again for the last Episode, we are on the actual site of the event that we commemorate. Of this Episode little need be said, since the descriptions of the Gardens and of the fêtes which took place in them, are numerous and easy of access. The occasion selected is that of a Royal visit to the Gardens by the reigning King, George II., accompanied by the Prince and Princess of Wales, "Butcher" Cumberland and other members of the Court. Here, too, we shall find Horace Walpole, whose boyhood

was spent in the house now part of the Royal Hospital Infirmary; the eccentric Dr. Messenger Monsey, Physician to the Hospital, and his adorable Mrs. Montagu; Elizabeth Chudleigh; Mossop, the actor, and many other Chelsea notables of the period; one group centering round Smollett, in whose Chelsea garden many of his famous books were written; the other and opposing party being led by David Garrick. Smollett, who at one time had been Garrick's bitter enemy, was now attempting a reconciliation in order to induce Garrick to accept and produce a play of his, and to this end he endeavours to hush down the ponderous criticisms to which Doctor Johnson is giving vent at espying Garrick's coterie. The Doctor himself took a great interest in the Chelsea China Works, and often visited them to carry out certain experiments, and the notorious Heidegger, then Master of Ceremonies of the Gardens, is endeavouring to enlist his interest and sympathies for what is to be the central attraction on this night of the Royal visit, a minuet, danced by 32 characters attired as Chelsea China figures. This scene will contain many picturesque incidents, the arrival of fashionable ladies in Sedan chairs, and the appearance of the mounted patrol, which was in attendance to convey parties to and from the Gardens, and to protect them from the highwaymen who infested the district. It is on record that on at least one occasion of these Royal visits, the revels took the form of a Venetian masked fête, and this gives the opportunity for a wealth of colour which it might otherwise be difficult to introduce in a period when sombre colourings were the mode. It is proposed that the pageant shall conclude with a procession of all the characters, and with the delivery of a short epilogue specially composed for the occasion.

Throughout the presentation great care will be devoted to historical accuracy of costume as well as of incident, and as far as possible the performers will be chosen with a view to reproducing very closely the portraits of the historical characters concerned. Reference to the contemporary music, of which a conspicuous feature will be made, must be reserved for a separate note.

J. H. I.

THE MUSIC.

BY ERNEST BUCALOSSI.

As in the cases of St. Albans, Romsey, Oxford and other important Pageants—while not neglecting the opportunities presented for the introduction of contemporary music—it has been found judicious, in view of the dramatic exigencies, to write special music illustrative of the action of the different Episodes.

A departure from the tradition of other Pageants has, however, been made by the abolition at Chelsea of the full narrative chorus in favour of a single figure dramatically declaiming the verses which are necessary to bridge the gaps between the Episodes. This new feature has much to recommend it. Given the clearest enunciation possible a body of singers accompanied by a full orchestra cannot convey the point and pith of a dramatic narrative in so satisfactory a manner as the one voice unhampered by musical accompaniment. By this, however, it must not be imagined that the claims of vocal music have been set on one side.

The opening music or prelude for the orchestra has been schemed to suggest in its various movements the different styles of music in vogue in England from the earliest known period down to the middle of the eighteenth century, where our pageant ends; conveying, for example, here the pomposity of Purcell, and there the grace and airiness of Arne.

After a strenuous opening, to Episode I., illustrating the Briton's defence against the advance of the conquering Cæsar, the Druids enter, and to the tune of an ancient Welsh melody their mystic rites are performed. To the deep toned baying of the Roman buccinae and fanfare of trumpets succeeds Cæsar's March, illustrative of Progress and Power, a concealed choir singing in counter melody a chorus in honour of Cæsar. The employment of the Irish Lilt as a

setting of the Bard's Prophecy, while imbuing it with the necessary portentousness, also adds a weird charm quite its own.

Passing over the music necessary to illustrate Episode II, we come to the prelude and dances in Episode III. A lapse of 700 years places us, musically speaking, on firmer ground. May Day in Chelsea Fields. Here we have the Maypole dancers and the favourite Morris dance of Henry VII. called "Dargason." The singers give us the old catch "Sumer is icumen in," and after musical illustration of Jack-in-the-Green and other familiar characters the noisy revel terminates with the Galliarde, an old French dance popular in England at that time, which has many recommendations on the score of its quaintness and originality.

Henry VIII.'s visit to Sir Thomas More in Episode IV. opens up the opportunity for the introduction of one of that worthy monarch's own compositions, "Pastyme with goode companie." In Episode V. comes the Serenade to the young Princess Elizabeth, "Herb of Grace," in the Chelsea Manor House Garden, specially written; while for the Nun's chants at the Funeral Pageant of Queen Anne of Cleves (Episode VI.) contemporary music of the period is employed.

Episode VII. serves to introduce the Children's Masque, illustrative of scenes in Spenser's Fairy Queen, with its curious allegorical processions and the Pastorella dance by children, followed in Episode VIII. by a dance of that date of local interest, called "Chelsea Reach."

In Episode IX. we have the Tavern Orchestra with its sold tunes; and excerpts from Handel's Water Music.

In Episode X. come the song of Ranelagh, "Ye Belles," and the dancing of the Chelsea China Minuet.

As regards the orchestral department, the Committee have been fortunate in securing the services of The British Symphony Orchestra, which, with kind offers of assistance from instrumentalists resident in Chelsea, will ensure a worthy rendering of the incidental music.

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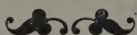
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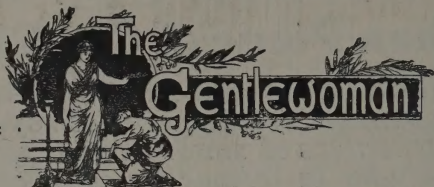
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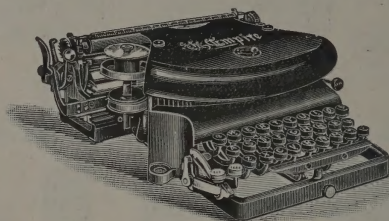
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